

THE CLASSICAL JOURNAL

PUBLISHED UNDER THE AUSPICES OF THE CLASSICAL
ASSOCIATION OF THE MIDDLE WEST AND SOUTH

MANAGING EDITORS

FRANK J. MILLER
(The University of Chicago)

ARTHUR T. WALKER
(The University of Kansas)

For New England

CHARLES D. ADAMS
(Dartmouth College)

ASSOCIATE EDITORS

CAMPBELL BONNER
(University of Michigan)

GEORGE H. CHASE
(Harvard University)

CLARENCE W. GLEASON
(Volkman School, Boston)

F. C. EASTMAN
(University of Iowa)

DANIEL W. LOTHMAN
(East High School, Cleveland, O.)

WALTER MILLER
(Tulane University)

JOHN J. SCHLICHER
(Indiana State Normal School)

VOLUME IV

1908-9

CHICAGO
The University of Chicago Press

Published
November, December, 1908
January, February, March, April, May, June, 1909

Composed and Printed By
The University of Chicago Press
Chicago, Illinois, U. S. A.

THE CLASSICAL JOURNAL

VOLUME IV

NOVEMBER 1908

NUMBER I

Editorial

FOREWORD AND GREETING

The Editorial Board of the *Classical Journal* to the members of the Classical Associations of the Middle West and South and of New England, greeting. The Board announces with regret the withdrawal from its membership of Mr. Gordon J. Laing, for whose efficient service during the past three years the Association is deeply indebted, and presents the new roster of managing and associate editors as printed on the second cover-page of this *Journal*. A new feature will be seen in the addition of a managing editor for New England who will edit all material contributed by the New England Association, Mr. Charles D. Adams, of Dartmouth College, who has hitherto served as associate editor.

The new Board confesses its allegiance to the Association whose organ the *Journal* is, and bespeaks the hearty and sympathetic co-operation of all officers and members of the Association to the end that it may be in fact as well as in name the Association's organ. Aside from the annual meeting of a comparatively small number of members, the *Journal* is, after all, the only point of contact for the different sections of our field, the only link that connects our large and growing membership. Each issue, therefore, viewed in its true light, is a monthly symposium of widely scattered workers in the classical field upon the subjects which should be of vital interest to all.

NEW ORLEANS NEXT

When the Classical Association of the Middle West and South was established, the original intention was to hold its annual meetings alternately in Chicago and St. Louis, for the obvious reason that

I

198435

these points were most central and convenient for the membership of the Association. A departure was, however, made in the case of the fourth annual meeting, held at Nashville. A still further departure will be made next spring, when the meeting will be held at New Orleans, in response to the hearty invitation of Tulane University. One of the strongest arguments offered in favor of this decision was that the classical interests of the South needed the support which this meeting would afford. There is, then, a strong obligation resting upon both North and South to support the New Orleans meeting. The obligation upon the South will be more gracefully voiced by a southern man, Mr. Glanville Terrell, vice-president for Kentucky:

"Those who have read the editorial in a former number of the *Journal* will have seen that the recent meeting of the Association at Nashville was considered a great success. We can but wish that the South could claim a larger share in this success. When we consider that the place for the meeting was chosen with the special view of encouraging the classics in the South, and in order, by reason of its accessibility, to secure a large attendance from the southern states, the result shows little that appeals to the pride of this section. Leaving out of account Tennessee—which for obvious seasons furnished a large number—the roster for the southern states, as furnished me by the secretary, is as follows: one each from Georgia, Alabama, Mississippi, Louisiana, two from Kentucky, three from Missouri. This is exceedingly disappointing, and shows conclusively that the success of the meeting must have been mainly due to our more energetic brethren of the North. Are we going to allow the same thing to happen next year at New Orleans? Let a loud cry, "No," come from the lips of every teacher of the classics in the furthestmost corners of our Southland. Let the vice-president of each southern state take a personal pride in the representation from his state, and use all the means of organized effort to secure a large attendance. Let us show the members from the North that we appreciate the compliment they pay us of holding two successive meetings in our territory. We cannot all read papers, but we can give our support and encouragement and show an interest by our presence. The traditions of the South are largely classical. Let us be true to these traditions."

THE JOURNEY OF AENEAS

BY BENJ. L. D'OOGHE
The Michigan State Normal College

The wily Ulysses filled ten years with travel and adventure while returning to his island home. As is well known, the dutiful Aeneas travels over much of the same course and consumes almost as much time in journeying from Ilium's strand to the Oenotrian land. Many of the incidents are similar and many of the descriptions of localities are manifestly drawn from Homer's song. There is, however, much that remains; much that is original with Vergil; and it is a question of some interest how much of Vergil's narrative is based on fact and how much on fiction. In a word, how much did Vergil know about the seas and lands that he describes?

Vergil was not an extensive traveler. Probably his delicate health forbade the hardships and exposure which travel in his day imposed. So far as is positively known, he made only one journey to Greece and that was of short duration; for after he had reached Athens and was about to begin an extensive trip through Greece and the Aegean Isles he met Augustus, who was on his way home from the East, and was induced to return. Vergil barely lived to reach Brundisium.

To be sure there are some scholars who claim that Horace's well-known farewell ode, "*Sic te diva potens Cypri*,"¹ points to an earlier voyage, for this ode was undoubtedly written several years before Vergil's death; but the best evidence that Vergil made but one voyage and not two, and that he was but little acquainted with countries outside his own is found in his descriptions of foreign localities. These descriptions are of two kinds: either they are of a very general character so as to fit one place about as well as another, or else they are given with considerable detail. It is noticeable that his detailed descriptions are usually paraphrased from Homer, their

¹ Hor. i. 3.

poetic beauty being considered rather than the truth of their application to the localities described. The poet's license *quidlibet audendi* is freely used. For example in *Aeneid* i. 159-70, we have a description of a harbor on the coast of Libya:

Est in secessu longo locus; insula portum
efficit obiectu laterum, quibus omnis ab alto
frangitur inque sinus scindit sese unda reductos.
Hinc atque hinc vastae rupes geminique minantur
in caelum scopuli, quorum sub vertice late
aequora tuta silent; tum silvis scaena coruscis
desuper horrentique atrum nemus imminet umbra.
Fronte sub adversa scopulis pendentibus antrum,
intus aquae dulces vivoque sedilia saxo,
nympharum domus: hic fessas non vincula navis
ulla tenent, unco non alligat ancora morsu.

The parallel description in Homer *Od.* xiii. 96, runs:

A port there is in Ithaca, the haunt
Of Phorcys, Ancient of the Sea. Steep shores
Stretch inward towards each other, and roll back
The mighty surges which the hoarse winds hurl
Against them from the ocean, while within
Ships ride without their hawsers when they once
Have passed the haven's mouth. An olive tree
With spreading branches at the farther end
Of that fair haven stands, and overbrows
A pleasant shady grotto of the nymphs
Called Naiads.

This description is manifestly much better adapted to mountainous Ithaca than to the sandy African shore; but such considerations are of little moment to the poetic mind.

In another instance (iii. 76) where Vergil becomes definite, his want of information, or, possibly, the demands of metrical quantity, led him to bind Delos to Myconos and Gyaros. Obviously Myconos and Rhenea should have been chosen, as Gyaros is too far away from Delos to be considered in any such relation.

After we leave the eastern seas and shores and come to the coasts of Italy and Sicily, Vergil's descriptions become more definite and show a knowledge which could come only from more intimate acquaintance. After going over this portion of the route of Aeneas and

comparing Vergil's words with the facts, I am led to the conviction that the poet here speaks from personal observation. Vergil passed much of his life in Naples and there is nothing improbable in the supposition that he occasionally spent the winter months farther south in southern Italy or across the straits in Sicily. His recorded journey to Brundisium in Horace's fifth satire may have been only one of a number of similar and more extensive excursions. The remainder of this paper will be devoted to a comparison of Vergil's words, beginning with *Aeneid*, iii. 506, with the places described.

The usual course of ships sailing from Greece to Italy is about the same as that followed by Aeneas. They coast along the Greek shores up to the Acroceraunian promontory and then strike across to Brundisium—*unde iter Italiam cursusque brevissimus undis*. Acroceraunia is a bold mountainous headland, its tops usually covered with threatening clouds. Not infrequently the thunders roll and lightnings flash about its peaks when the surrounding sky is clear, and the ancient name "Thunder Peaks" seems to the modern traveler singularly appropriate. Aeneas and his followers spent the night upon the beach waiting for the land breeze which should carry them toward the promised shores. Soon after midnight Palinurus wakes the crews. They break camp and spread the sails.

Iamque rubescebat stellis aurora fugatis
cum procul obscuros collis humilemque videmus
Italiam.

The contrast between the precipitous Greek coast and the low-lying eastern shore of Italy about Brundisium is well brought out by these words. Modern Brindisi, a town of about 17,000, lies among low hills in a waste of sand. Whatever the glories of the famous ancient sea-port may have been, they have departed and it would be hard to find, today, a more barren and uninteresting spot. The harbor itself is extensive and admirably sheltered from every wind, and within recent times has again become the starting-point of the most direct route from central Europe to the east.

Aeneas, however, did not land here, but probably at a point nearly eighty miles farther south, now known as the Promontory of Leuca, a rocky eminence by the sea, and supposed to be the ancient *Castrum Minervae* described by Vergil in vv. 530-36. Less than ten miles

from here is the Sallentinian promontory, the extreme point of ancient Calabria, commanding a noble prospect. On a bright day the Acroceraunian peaks on the farther shore may be clearly seen.

Following the directions of Helenus (vv. 396 ff.), Aeneas makes his stay here as short as possible and trims his sails for the reach across the great Gulf of Tarentum. The poet disposes of this part of the course in two lines (551, 552) and gives the readers small conception of the distance involved. But from Sallentinum to the Lacinian promontory is farther than across to Greece, and a railroad journey following the coast around occupies an entire day. Time was when this splendid gulf was the scene of a busy and lucrative commerce; now the horizon is rarely broken by a sail or steamer. Tarentum itself, the princely city famous for its fleets, fisheries, agriculture, and manufacture, the richest and most powerful city of Magna Graecia, of which Horace wrote *Ille terrarum mihi praeter omnes angulus ridet*, is now a squalid, insignificant town with a population of about forty thousand, densely packed in confined houses and narrow streets and lanes. It is situated on the site of the acropolis of the ancient city of which the relics are very scanty. An even worse fate has befallen the other noted cities about the gulf, such as Metapontum, Heraclea, Thurii, Croton, and Sybaris. Of Sybaris the very site is mostly under water. Of Metapontum, Heraclea, and Thurii the remains are very meager; Croton, thickly built on a high, narrow promontory, a city once able to send an army of one hundred thousand men into the field against Sybaris, is now a little seaport of less than ten thousand people. Perhaps nowhere in the world has *tempus edax rerum* produced such changes as here. Not only have the cities disappeared, but the ground has sunken so that now there are vast morasses where once stood palaces and temples. The swampy soil has bred a deadly miasma which rests on the land like a curse. The soil is so fertile that it could easily produce two crops, annually, but the inhabitants are few and fever-stricken, and many houses are surrounded by groves of eucalyptus trees which are said to drive away malaria. A few miles back from the coast rise majestic snow-capped peaks of the Apennines and the scene is today as fair to look upon as in days of old, but the glory of the past is gone never more to return. Seven miles from Croton is the Lacinian peninsula,

a spit of sand stretching out into the sea. There stands a solitary column rising conspicuously on a massive foundation, the sole relic of the temple of Hera of the Lacinian promontory—the *diva Lacinia*, the most revered goddess of the Gulf of Tarentum. As we proceed farther south the coast becomes bolder and the mountains creep nearer the sea. Shipwrecking Scylaceum, modern Squillace, is perched on an almost inaccessible rock, and is about five miles from the coast; but right opposite, extending far seaward, is a mountainous promontory without a harbor and manifestly a serious danger to mariners. About thirty miles farther on, the acropolis of ancient Caulonia appears.

If one should stand well out to sea from this point, doubtless the volcanic cone of mighty Aetna could be seen, as Vergil says: *Tum procul e fluctu Trinacria cernitur Aetna*. Coasting near shore, however, it would not be visible until one had rounded the Heracleian promontory, for the Bruttian mountains grow steadily higher and effectually shut off all view of Sicily.

The sight of Aetna, especially from the sea, is grand and awe-inspiring. Rising to a height of nearly eleven thousand feet, almost from the water's edge, it seems even higher, and is much more impressive than mountains of twice the altitude rising from a lofty plateau. The lower slopes are covered with three different zones of vegetation, corresponding with differences in temperature; above the upper zone stretches the black volcanic rock, and, surmounting all, the regions of snow and ice, from the center of which roll almost incessantly clouds of smoke. The effect of the whole transcends all powers of description.

Vergil's description of Scylla and Charybdis, which follows, is plainly a paraphrase from Homer (*Od.* xii. 73 ff.) as are also the lines 420 ff. We would not begrudge the poet the opportunity to give his poetic fancy free rein, for this is what Homer did; and Vergil evidently did not think it necessary to rob the picture of its fascinating horror by giving the facts as he must have known them. The classical enthusiast who enters the strait with the picture of Ulysses desperately clinging to the wild fig tree, while Scylla is reaching for him on one side and Charybdis is yawning for him on the other, is doomed to disappointment. I doubt if even in ancient

times, when ships were much smaller and less seaworthy than now, the passage was especially dangerous. The strait of Messina at its narrowest point is two thousand, six hundred yards wide—fully two miles. A strong current sweeps around the Italian side on which stands a lighthouse. This is the place where Charybdis lurked, and opposite is the precipitous rock, Scylla, which seems the more dangerous of the two. But there is abundant sea room and little chance of disaster. To test the matter to my own satisfaction, I engaged an Italian boatman with his small catboat to take me through when a stiff wind was blowing over the mountains that lie back of Messina. But beyond a wetting from the flying spray there was "nothing doing," to use a popular but expressive phrase. However, one cannot but be struck by the truth of the tradition recorded by Vergil in vv. 414-19, for the mountains of Italy and of Sicily are violently sundered by this chasm of the sea which must have resulted from some mighty convulsion of nature.

The weary voyagers landed at a port near Aetna (vv. 570 ff.) and endured a night of horror owing to the thunders of the volcano. This bit of fine description is Vergil's own, as the Homeric traditions make no mention of Aetna's volcanic character; and this is the more remarkable, as eruptions have occurred at intervals from prehistoric times, and about eighty fall within the limits of history. The volcano is rarely entirely quiescent and nothing is a better witness to its terrific power than the traces of destructive energy seen on every side. Vergil has rather understated the picture. Passing along the coast to the south we see seven great rocks in the sea, still known as the "Scogli del Ciclopi," which the blinded Polyphemos is said to have hurled after the crafty Ulysses. Coasting by the rocky harbor of Pantagia and the Megarian Bay we soon arrive opposite the sandy peninsula of Magnisi—the ancient Thapsus—connected with the mainland by a narrow isthmus—so often mentioned in the account of the Athenian campaign against Syracuse.

Vergil's description of the site of Syracuse and its harbors is very realistic and very true to its modern aspect.

Sicanio praetenta sinu iacet insula contra
Plemmyrium undosum; nomen dixere priores
Ortygiam.

The island, Ortygia, extending from north to south, forms the Small and the Great Harbor. The small harbor, lying north of the island, affords a suitable anchorage for small boats, and in ancient times had a great chain stretched across its entrance—a distance of about five hundred yards. The great harbor, with an entrance nearly a mile wide, between the southern point of Ortygia and Plemmyrium, is a beautiful stretch of water and could shelter the navies of the world. Syracuse is most interesting and its natural beauties equal its great classical attractions. In ancient times it was the most important of the Sicilian cities and had a population of at least 500,000; but it is now reduced to a paltry 25,000. The present town occupies the island of Ortygia which formed but a small part of ancient Syracuse whose walls on the mainland had a circumference of twenty miles. The island is irregular in outline and is about a mile long and half a mile wide. Here the town was originally founded by the Corinthians in the year 734 B. C., and here a succession of cities, suffering every vicissitude of fortune, have risen and fallen, Greeks, Carthaginians, Romans, Saracens, and Normans, following each other as lords and masters. Few cities in the world appeal so strongly to the historic imagination, and when one sits at sunset in the cavea of the great Greek theater, commanding a magnificent view over land and sea, and beholds around him the ruins of massive walls and the countless tombs of the unnumbered dead, and looks down upon Ortygia, dear to Diana, the two harbors and watery Plemmyrium in the distance, all gilded by the glowing rays, the heart must be cold indeed and the mind dull that is not moved by scenes and thoughts of the great centuries forever gone. No visitor at Syracuse will fail to see the famed Arethusian fountain which mingles its waters with those of the Alpheus on the Ortygian shore. It is now inclosed in a stone basin adorned with papyrus plants. The water is brackish owing to an infusion of seawater caused by an earthquake; but when the water was fresh the phenomenon was sufficiently startling to give occasion to the myth, as the gushing spring is not more than twenty feet from the salt waters of the bay.

Going south from Syracuse in the wake of the Aeneadae, we soon pass the mouth of the sluggish Helorus—now the Tellaro—with its rich fields of alluvial soil, and presently the picturesque southeast

extremity of Sicily looms up, the rugged promontory of Pachynum with its rocky islands, lighthouse, and harbors. Vergil's *allas cautes proiectaque saxa* seems peculiarly well chosen. Following along the southern coast, the ancient sites of Camerina and Gela are soon reached. These were both cities of importance in the earlier centuries, especially the former. But Gela disappears from history 282 B. C., and neither has left remains of any importance. The fact that Vergil refers at all to Gela which had ceased to exist so long before his day is noteworthy, and is due, no doubt, to his desire to lend the spirit of antiquity to his description. The *campi Geloi* north of Gela, noted in ancient times for their rich crops of wheat, are now a sterile plain.

Arduus inde Acragas ostentat maxima longe
moenia,

for the ancient city has a most commanding situation. It stood some distance back from the sea and its wall toward the ocean followed a rocky ledge three hundred and ninety feet above sea level at its highest point. Fronting the sea on this commanding height stood a magnificent row of Doric temples, some of which are still in a remarkable state of preservation. Pindar's enthusiastic "Acragas, the most beautiful city of mortals" seems not overdrawn, and it was next to Syracuse the most powerful, wealthy, and luxurious. To the Romans it was known as Agrigentum, and the modern Girgenti, of about twenty thousand inhabitants, preserves the name and occupies the site of the ancient acropolis rising to a height of nearly eleven hundred feet. The view is magnificent in every direction and the aspect of the ancient city from the sea must have been beautiful beyond words.

Selinus, which follows next, like Gela mentioned above, was uninhabited more than two centuries before Vergil's time; but one may see there to this day the ruins of the grandest and most massive Doric temples in Europe, showing it to have been rich and powerful before its destruction by the Carthaginians.

The country about the city is a low-lying plain and the principal part of the city itself stood on two low hills separated by a valley which is now marshy. In this and on the banks of the neighboring Selinus River grows an abundance of wild parsley (*σέλινον*) which

gave the city its name. The epithet *palmosa* which has clung to the place since Vergil's day finds no modern confirmation, though at other points along the southern coast palms are occasionally seen.

Lilybaeum, rich in memories of Hamilcar and the scene of many a famous siege, is apt to create a false impression on the imagination of the reader of ancient history, and Vergil's line, *Et vada dura lego saxis Lilybeia caecis*, if not correctly interpreted, may but strengthen the preconceived notions of this stronghold. One naturally imagines a city on a well-nigh impregnable and inaccessible rock. I was not a little surprised, therefore, to find the country about the city unusually low and the site of the city itself perfectly flat. Vergil's description, however, is perfectly exact. The sea about the harbor is full of rocky shoals and hidden reefs (*saxa caeca*), and the coast though low is rocky. One may see today remains of massive walls and docks, most of them under water, and all the defenses of the city must have been artificial in character and not natural. The flourishing city Marsala, famous for its wine, now occupies this site, and but scanty traces of ancient Lilybaeum remain. The coast continues unusually low until we reach Drepanum, which, like Lilybaeum, stood on a plain; but rising from it in solitary grandeur towers Mt. Eryx, like a sentinel guarding the western end of the Sicilian isle.

Drepanum is famous in the *Aeneid* for the death of Anchises, the celebration of the funeral games, as recorded in the fifth book, and the institution on Mt. Eryx of the worship of Venus Erycina. The name Drepanum, "a sickle," is peculiarly well chosen, for a sandy peninsula bends about the harbor in semicircular form. A short distance out lie the Aegatian isles, the scene of the memorable naval victory of Lutatius Catulus which terminated the First Punic War.

Turning to the fifth book (vv. 124 ff.) we find the spirited and dramatic account of the boat race which occurred in the harbor of Drepanum. We may imagine the Aeneadae viewing the spectacle from the neighboring slopes of Mt. Eryx, which command a wide view of the sea; and we are not surprised to see conveniently located the small rocky island so well described in the lines:

Est procul in pelago saxum spumantia contra
litora, quod tumidis submersum tunditur olim
fluctibus, hiberni condunt ubi sidera cori;

tranquillo silet, immotaque attollitur unda
campus, et apricis statio gratissima mergis.

Looking out over the course, it is by no means difficult to imagine the exciting contest and the shouts of the contending parties and of their sympathizers on the shore when the unfortunate Sergestus, *furens animi*, ran his ship on the rocks.

The summit of Eryx, 2,465 feet high, surmounted by the picturesque village of San Giuliano with its mediaeval walls and battlements, tempts one to an ascent. The rugged top commands a noble prospect of land and sea. To the west at our feet lies Drepanum and beyond it the Aegatian Islands, and at times the distant coast of Africa may be discerned. Before sailing from Drepanum Aeneas established the worship of Venus Erycina (vv. 759 ff.). A castle now stands on the foundations of her ancient temple, and in the castle garden is an ancient basin known as the "Fountain of Venus." The modern village is probably coextensive with the sacred inclosure and portions of the ancient walls still exist beneath the present ones. The same spot had previously been the site of a temple of Astarte erected by the Phoenician settlers long before the Greeks or Romans entered the land.

And here, near the end of his journey, we bid farewell to Aeneas and to his faithful band of adventurous voyagers. The spirit of the dead past still hovers over the scenes of their valorous deeds, and to follow in their path quickens and vivifies immeasurably the harmonious numbers of the Mantuan bard.

AN ADEQUATE LATIN VOCABULARY FOR THE HIGH-SCHOOL PUPIL

BY ALEXANDER L. BONDURANT
University of Mississippi

The advantages which are generally admitted to accrue from the study of Latin are mental discipline, involving the strengthening of the memory, reasoning faculty, and power to discriminate; the development of the linguistic sense carrying with it the ability to acquire rapidly the modern languages, more especially the Romanic so closely related to the Latin; and a greater ease in the acquisition of a scientific vocabulary. The attainment of such results is of sufficient importance to justify the study; but, weighty as these are, they appear to us of secondary value. The primary aim of the Latin teacher should be to give to his pupils the ability to read for himself the masterpieces of Roman literature. Only in this way will he truly apprehend the message which the poets, historians, and orators of Rome have to convey, for Saltus has truly said, "a translation is but a pressed flower." The freshness, the aroma of the original have escaped in the process of translation. The ability to read, then, is the key that unlocks for us this rich storehouse in which is found a masterful literature, a splendid code of laws, a unique and intensely interesting social life, and a world-embracing political system. The student should have constantly presented to him the dictum of Ritschl, "Lesen, viel lesen, mehr lesen." We are not chasing sunbeams when we place such an ideal before our pupils. The cultured Englishman of Milton's time read, wrote, and spoke Latin with fluency and ease; the classics were the constant companions of Burke, Macaulay, and Gladstone; and today English and German lads, after four or five years of Latin study, are able to read the simpler classics at sight.

Latin teachers in this country are failing to get in this respect wholly satisfactory results, though they are, as a rule, earnest, inter-

ested, and yearly growing more efficient. It behooves us to see where the fault lies and if possible to remedy it.

To read Latin a student must have a knowledge of forms, of syntax, and an adequate vocabulary. At present not enough emphasis is placed upon these essentials at the critical stage. We are too prone to forget that Latin is a highly inflected complex language, and that constant iteration and reiteration of elemental facts "is the price of safety." But it is to the acquisition of a working vocabulary that the attention is mainly directed at this time. The plan of most beginners' books involves the introduction of words commonly used in Caesar, and this seems wise, as this author for good reasons, I think, is taken up early in the Latin course. These first-year books contain, as a rule from five to seven hundred Latin words which the pupil is expected to master during the session. He is expected to memorize word-lists systematically, uses these words in putting English sentences into Latin, and the same words occur in the Latin sentences set for translation. If this method were rigidly followed during the remaining three years of the high-school course the student would gain a working vocabulary of two thousand words. It is just here that a weakness is found. Students are not as a rule required to memorize lists of words during their last three years in the high school. They get the meaning of a new word from a vocabulary, or too often we fear from a "pony," use it for the day, and when the word occurs again repeat the same process. They do not con the word, and too often it fails to become a permanent acquisition. It is believed that this failure to retain the word may be remedied to a large extent by the systematic study of word-lists throughout the high-school course, and by having students memorize, to a much greater extent than is now usual, suitable passages from the authors read. American boys certainly have as much native ability as the Roman boy of nearly two thousand years ago. But the learning of whole books of the *Aeneid* by heart was for him no uncommon feat. The teacher of today may not exact so much, for conditions have changed and many additional subjects now form a part of the modern school curriculum. But he may expect his pupil to master selected portions of the best Latin authors.

Professor Lodge in a recent paper shows how much is accom-

plished by the acquisition of a vocabulary of two thousand words:

I chose the first five books of Caesar's *Bellum Gallicum*, the six orations of Cicero usually read in the schools, and the first six books of Vergil's *Aeneid*. I found the total vocabulary for the first five books of Caesar was 2,106 words, that the total vocabulary of the six speeches of Cicero was 2,117, that the total vocabulary of the first six books of Vergil was 3,214, but the total vocabulary of the whole was only 4,642. Now, further study of this vocabulary showed some very interesting facts. Out of this complete list, only 1,954 occur five times or more, and if we note the total number of occurrences of the remaining words (approximately 2,750), we find that 1,954 furnish a vocabulary for nearly nineteen-twentieths of all this amount of reading. I then made a study of some similar sections of Latin authors, to wit: two books of Caesar's *Bellum civile*, the *Pro Roscio Amerino* of Cicero, and five books of Ovid's *Metamorphoses*. I found that of these 1,954 words fully 90 per cent. were found in this second group of authors—thus showing clearly the universal value of the words handled. If, then, a child knew approximately these two thousand Latin words, he would have at hand fully nine-tenths of the total vocabulary of any Latin author of literary value with whom he would come into contact.

There are 180 working days in a session of average length. The pupil may, then, master a vocabulary which will enable him to recognize nearly all the words that occur in any passage that he is likely to meet with by learning fourteen words a week, or somewhat less than three a day during his high-school course. This much should certainly be done without "mental fatigue," and the teacher who demands it need not fear that he is exacting the "pound of flesh."

Many teachers may prefer to make up their own word-lists. But a book has appeared recently that fills the need so admirably for Caesar and Cicero that it would be a pity for it not to be generally adopted.

The *Latin Word-List* (G. H. Browne, Ginn & Co.) contains a vocabulary of Caesar's complete works, and the orations of Cicero. The words are arranged according to the frequency of their occurrence, and the pages so placed that the lists may be studied in Latin-English, or English-Latin order. The little manual is further usable and inexpensive. It were well if a copy of this book were placed in the hands of every high-school pupil of Latin in this country to be used during the second and third years of his Latin work. The list should be drawn upon for exercises in Latin writing; the main

words memorized; typical passages from the authors read learned by heart; and the student's knowledge further tested by frequent exercises in sight reading.

If this plan is conscientiously followed the writer believes that the vicious results which follow from the use of "cribs" and other illicit helps would be to a large extent obviated, and the student given a sense of power to which he is now a stranger. "In these days of mental distraction something specific ought to be done to help the memory; something more ought to be done to facilitate the *rapid* and *enjoyable* reading of *much* and *varied* text; otherwise as our veteran Latin teacher, Dr. Collar, pointed out the other day at Andover, Latin, in competition with modern subjects, is likely to pass out of its penumbra, not into the clear light, but into the deeper eclipse which (temporarily, we know) seems now to be obscuring Greek." *Quod di omen avertant.*

A NEW GREEK COURSE

BY CLARENCE P. BILL
Western Reserve University

It is well known that a large majority of college students are now graduating not only without any knowledge of the Greek language, but also without any real acquaintance with Greek civilization or any conception of its influence in the world's history. A goodly number of people are sorry to see so many students ignorant of Greek itself; but a very much larger number must lament the fact that men who are supposed to be liberally educated know practically nothing about the Greeks. Whatever may be thought about the language, certainly the civilization as a whole is too great a thing to be neglected. And yet it evidently is being neglected and will be neglected by a great majority of prospective bachelors of arts, wherever the only road to it is through the language. For good or for evil, the colleges are now allowing the public to choose what it will study, and for the most part the public is not choosing to study Greek. The reasons for this will not be discussed here. Commercialism, the desire to avoid studies supposed to be hard, the large number of subjects now presented for the student's choice, and the tendency to reduce the length of the college course by "dove-tailing" with professional schools, all have their effect. But whatever the reasons, one finds increasing evidence in college catalogues that the fact is being reckoned with. More and more Greek departments are offering courses which present one side or another of Greek civilization without requiring any knowledge of Greek. Such are courses in the history of Greek literature with the use of translations, or in Greek life, usually illustrated with the stereopticon, or in Greek art, also illustrated, or in Greek history. These courses, it is true, cannot be given with the same ease and thoroughness as are possible when all the class knows Greek, and in particular the Greek literature must be a very one-sided study; but still such courses can be so given as to be abundantly worth while, and they are bound to be more widely offered.

The course to be suggested here is simply a further step in this same direction. For too many students will leave out even courses like those just mentioned, and will still graduate as ignorant as ever of what has been admittedly one of the greatest forces in the history of civilization. A considerable number, however, who rightly or wrongly think that they cannot spend the time for a course on one side of Greek civilization, will be glad to take three hours a week for half a year in a general course, which should outline the civilization as a whole, trace the main lines of its influence, and aim to bring out the Greek elements in modern life. And it is such a course that I suggest.

I have never heard of a course of this sort being given, and as it has only recently occurred to me, I have not yet given it myself. But it seems to me likely to fill a want, and I venture to speak of it now, as something that others too might care to try. Naturally the subject-matter would have to be presented by lectures, with the usual assigned readings and reports. The following outline of the course may help to make clearer the sort of thing I have in mind:

I. Outlines of Greek civilization.

1. General conditions (race, character, climate, etc.).
2. Religion.
3. Society (manners and customs; economic, industrial, and social conditions).
4. Politics.
5. Language and literature.
6. Art.
7. Philosophy.

Most of the time here would be spent on 5-7, in which the Greeks made their great contributions to world-culture.

II. History of Greek influence.

1. In the Roman world.
 - a) The contact of the Roman world with Greek culture (Alexander; the Roman conquest; Greek and the Greeks in Roman education).
 - b) Extent of influence under 2-4 above.
 - c) Language and literature.
 - d) Art.
 - e) Philosophy.

- | | | |
|-----------------------|---|---|
| 2. In the Middle Ages | } | Arrangement of material under these heads
similar to that under 1. |
| 3. In the Renaissance | | |
| 4. In modern times | | |

III. Greek elements in our own civilization.

1. Language.
2. Literature.
3. Art.
4. Philosophy.

IV. The modern Greeks and their relation to the ancient Greeks.

The problem of adapting this formidable-looking outline to the time suggested for the course is one that could only be worked out by experience. I need not say that the treatment at almost every point would have to be very brief; and it is quite likely that some parts would have to be left out altogether. Of course the instructor would rather have a year than half a year; but since a minimum of time is one of our objects, it seems better to keep the course down to half a year, if possible, and not pretend to give more than a bird's-eye view of the subject, at least in Parts I-II. Part IV could very easily be omitted entirely. For the rest, I should restrict Parts I-II, as far as possible, rather than Part III. For this part of the course is one that would be of special interest and immediate value to every student, no matter what his particular interests were. Here under the head of language he could be given a working acquaintance with the Greek elements in English. As a preliminary to this he would have to learn the Greek alphabet—science teachers would be glad of that—and learn how to write, pronounce, and anglicize Greek words. Then would come just enough of Greek word-structure and word-formation to enable him to trace Greek words in English back to their originals in the Greek lexicon. Suitable exercises would fix in his memory some of the Greek stems most common in English, while cultivating the ability to run down others later as he met them. When it came to literature, pieces of English prose and poetry could be assigned to members of the class and reports worked up on the Greek elements in them. And in architecture there is plenty of material in the shape of modern buildings, pictures of which could be used by the student in sharpening his eye for what was Greek. These things occur to one easily as illustrations

of the way in which the student could be put in direct touch with his Greek inheritance. They are not intended to be exhaustive.

Such a course might naturally serve as an introduction, if not a prerequisite, to the other more detailed courses in Greek civilization. Greek literature or life or art could be better given to those who had taken it. It is doubtless true that some Greek teachers would raise the same objection to it which they have raised to the other non-language courses. Against these it has been urged that students who would otherwise have chosen to study the Greek language will be led to take a non-language course or two and be satisfied with that. But even if this point were well taken, the number studying the language is now so small in many places that it could not be much reduced. Of course the language is necessary to real Greek training and culture. But the teacher who insists on the language or nothing may easily end with nothing. And, on the other hand, such a course as I have been speaking of may have an effect exactly opposite to the one which some fear. It may interest students in things Greek so that they will seek a knowledge of the language where otherwise they would not have done so. And this, it seems to me, is the true principle to work on. Under our present system the Greek teacher must reach the public not by any form of compulsion, but by showing the public that he has something interesting and worth while to teach. In such an introductory course he has an opportunity of doing this.

It looks as though the Greek pages in our college catalogues were coming to be a different thing from what they once were. The non-language courses are destined to have a place perhaps equally prominent with the language courses themselves. Beginning Greek has already established itself in most colleges along with the old courses that require previous high-school training. Whether this Greek begun in college is really going to amount to much is as yet uncertain. But in view of the immense number of courses now competing for the attention of the college student, and the common shortening of the college course to three years for those who are going to a professional school, as well as the dislike of students for the relatively long elementary training necessary in Greek—a dislike far less serious at high-school age—in view of all this I am inclined to think

that very few students will be found getting far in the Greek language unless they have begun it in the high school. It is unfortunate that Greek has been dropping out of so many high schools altogether, so that even those who want it there cannot get it. By some judicious suggestions or advice to eligible pupils the Latin teachers of many a high school could continue to secure Greek classes large enough at least to maintain the study, until the present unsettled state of things has worked itself out, and it can be seen where the emphasis in Greek instruction ought to be laid. Meanwhile the college teacher of Greek, by offering courses to meet, as far as possible, all needs and desires, will be helping toward a solution of the problem.

VIRGIL AND THE DRAMA. PART I

BY E. K. RAND
Harvard University

The modern reader wonders often at the almost entire lack of a drama in the Augustan Age, and regrets especially the loss of Ovid's *Medea* and the *Thyestes* of Varius, the only plays of the period, apparently, which impressed later critics as significant. Horace, in a passage which suggests an anti-Philistine diatribe of Matthew Arnold,¹ bewails the depraved taste of the popular audience, which resorted to the theatre to glut the eye, not to feed the understanding. It may be, indeed, that the plays of Ovid and Varius gained no general hearing at all, but were closet dramas, presented to a circle of friends at the *recitatio*. Yet admitting that the stage, as such, played no part in the development of contemporary poetry, the poets themselves, deeply versed in the different types of Greek literature, could not fail to draw inspiration from the Greek drama, whatever their opinion of the early dramatic art of their own countrymen. Horace's *Art of Poetry* is concerned mainly with the drama. Several of his odes are essentially dramatic in plan, and his *Cleopatra*, though treated in the compass of a single lyric, deserves a place with the heroines of tragedy. In his *Satires* Horace turns to a form of poetry which possibly was dramatic in origin, as the ancient critics believed, and at least suggested an affinity with the Greek old comedy in the boisterous gibes and racy wit of Horace's master Lucilius. Horace's relation to him is much like that of Menander to

Eupolis atque Cratinus Aristophanesque poetae.

He mildens and refines; he makes the villain not less but more uncomfortable by illuminating his folly instead of cudgeling his guilt. He summons against his victims, not the Furies, but those comic imps who in our own generation owe chief allegiance to George Meredith. Surely the comic spirit comes to its own in the *Satires* of Horace; and great tragedy we find in Virgil.

¹ *Ep.* ii. 1. 187ff.

There are no indications in Virgil's early poems of dramatic genius or even a special interest in the drama. From the first his impulse was to epic. Like Milton, he cherished from his youth a great plan, destined to ultimate fulfilment after various attempts and changes of purpose. The epic on the Alban kings of Rome, on which the youthful Maro toiled

Ere warning Phoebus touched his trembling ears,

the inappropriate *Inferno* of the *Culex*—an *Inferno* at least as painful to the modern reader as to the mythical sinner of old—those failures discouraged Virgil for the time, but they led to the triumphs of his *Eclogues*. In Virgil's *Eclogues* we find a literary creation: pastoral they are in essence, *molles atque faceti*, and favored of the Muses who love the countryside, as Horace said of them, but breathing, too, a new spirit, the unmistakable touch of epic feeling, forever present in the undercurrent of Virgil's thought. A happy combination this, a daring feat he called it later, leading to countless imitations afterward, but not achieved again in the history of pastoral poetry until Milton. But hardly a touch of the dramatic is noticeable in Virgil's eclogues. Eclogues certainly contain dramatic elements in the dialogue and in the amoebaeon debate, and in the time of the Renaissance they developed into actual drama. The rustics of Theocritus are often intensely individual and various of his pastorals are essentially mimes. In Virgil, however, there is little attempt at dramatization, and only one eclogue, the eighth, is distinctly dramatic in structure. In the *Georgics*, too, though epic feeling surges through the whole poem and comes to absolute expression in the closing book, no dramatic development is apparent. But at some time before he began the *Aeneid*, Virgil had meditated profoundly on the problem of Greek tragedy.

I

Few readers can have failed to remark that the fourth *Aeneid* is essentially a tragedy, and in the Renaissance playwrights of various nationalities sought with indifferent success to reset the story into actual dramatic form. Such tragedies bear Dido's name as title and present her fate as the chief, if not the sole, dramatic motive. To most of these writers Aeneas is a shadowy figure, and, by impli-

cation, a villain, the more detestable for his *pietas*. Jodelle has more than the ordinary sympathy for Aeneas, yet the chorus condemns the hero in the end. To Marlowe, he is almost a comic villain. Such criticism was, of course, nothing new, and it did not cease with the Renaissance. Imogen's dreadful indictment that

True, honest men, being heard, like false Aeneas,
Were in his time thought false,

echoes the sentiment more mildly expressed in a mediaeval lament of the repentant Aeneas

*Non semper utile
est diis credere. . . .
nam instigaverunt
me te relinquere*

and is typical, too, of much that has been written on the fourth *Aeneid* in recent years. Mr. T. R. Glover remarks, in his *Studies in Virgil*,

In Dido's anguish it is written that the gods think more of seven hills beside a river than of human woe or of right and wrong. Here our tragedy fails and is untrue. On the side of Dido it is true, vividly and transparently true.¹

Certainly the tragedy fails if the hero is a scoundrel in disguise, if Aeneas is but another Theseus. The lament of an Ariadne, as in Catullus' beautiful poem, has room for intense pathos, but not for tragedy. The solution here is simple; the villain is punished, and the heroine is consoled. But punishment and consolation are unthinkable remedies for the *dénouement* of the fourth *Aeneid*. The reason is that the deep emotions and high ideals of Aeneas are, no less than Dido's passion and suffering, a part of Virgil's tragedy.

One cannot understand the plot of the fourth *Aeneid* apart from the books preceding. They are important not only for the main idea of the poem, but for the drama of the fourth book. In the first, the chief actors in this drama are presented. Dido, queenly and competent, yet ever the woman, immediately fascinates. Aeneas needs deeper study, but his character, once Virgil's meaning is grasped, is quite as clearly conceived. It is given in his address to his men at a moment of utter despair when, after the shipwreck, part of them have landed on a foreign shore.

¹ P. 190. An essentially similar treatment is given by N. W. DeWitt "The Dido Episode in the Aeneid of Virgil," *Class. Jour.* 1907, pp. 27 ff.

"Comrades—aye comrades, for no strangers are we ere this to woes—O ye who have suffered harder things, for these, too, heaven will ordain an end. Men, you have drawn near to Scylla's fury and her deeply echoing cliffs; you, too, have risked the Cyclops' stones. Call back your hearts and banish mournful fear. Haply, some day, this too will be pleasure to remember. Through diverse haps, through many a peril by the way, we push our course to Latium, where the fates show a resting-place secure; there, they decree, the realms of Troy shall rise again. Bear up, and keep yourselves for better days."

So spake his voice; sick with mighty cares, he wore hope on his face, and crushed the deep woe in his heart.¹

These are the words of a brave man of action who has encountered perils and knows sorrow, but who does not wear his feelings on his sleeve; his vision is set on the distant goal, which somehow he shall reach. Deep woe at heart, but mastery of emotion, supreme reserve and resolution—these are the fundamental traits of Aeneas' character. Virgil has taken a suggestion from the speech of Teucer in the splendid ode of Horace—if indeed that is the earlier poem—and both Dante and, following in his steps, Tennyson have in the words which their hero Ulysses addresses to his disconsolate men, caught again the spirit of Virgil's lines, and shown their understanding of his Aeneas. Virgil knew of a historical counterpart in the character of Julius Caesar, and he portrays his hero with the same masterly reserve with which the character of Julius Caesar is presented in Shakespeare.

Toward the end of the book, the plot of the drama is stated. When Aeneas and his attendant stand forth refulgent from the cloud,

obstupuit primo aspectu Sidonia Dido.

The artifice of Venus seems almost unnecessary; after it and before, the dramatic problem is revealed as Dido's passion and its relation to the hero's ideals. Following an accepted device of the dramatist, Virgil does not proceed at once to the solution of the problem, but now that the reader's interest is aroused, interposes other matter to lengthen the suspense. And yet Virgil's second book, though deferring the dramatic problem, is relevant to it. The purpose of the new narrative is to develop the character of the hero, as outlined in the first book. After the horror of the last night of Troy, where Aeneas, despite the divine command of Hector, fought desperately on

¹ *Aen.* i. 198 ff.

till all was lost, after the weary voyages and purposeless settlements dutifully undertaken in obedience to an undefined and forever retreating ideal, we read with new understanding the words of Aeneas' speech, and see again in the hero a man of brave deeds who encounters tragic calamity and—what is sometimes harder to bear—sickening deferment and the jests of brute chance. For all this, he can crush the deep woe of his heart, and hopefully push on to his goal.

But the moment of temptation is at hand, for Aeneas and Dido both. A very natural temptation it is for Aeneas, coming at the moment of extreme despair and after so many attempts to raise the walls of a new Troy. Might not the rising Carthage fulfil at once the oracle and his dream? And for Dido the temptation is both natural and fated. Before Aeneas half feels its presence, she has yielded to her sister's entreaties, to the god's influence, and to her own heart. Sin, the poet believes, is complete at the moment of decision; while Aeneas, like the shepherd who hits a doe with a random shaft, is still "unaware,"¹ she by mentally consenting has "given hope to her wavering heart, and loosed her chastity."² This is the same *pudor* to which she has sworn sacred allegiance in the speech given not many lines before. To Dido, too, belongs the guilt of the act, when on the day of the hunt the lovers meet, and Juno and the elements sanction the union as best they may.

No more cares Dido for appearance or report: no more does she brood a secret love. She calls it wedlock, and cloaks with this name her sin.³

Fame, that horrid monster of the feathered eyes, reports that Aeneas and Dido are wasting the long winter in riot, "heedless of their realms and bound by low desire."⁴ Thus speaks gossip, basely coloring the truth, but true to one part of it, for the poet himself speaks, a few lines later, of "lovers forgetful of their higher glory."⁵ Up to this point Virgil has betrayed by no word the feelings of Aeneas, but now we see that he, too, has yielded to passion and a change of purpose. He proceeds with his mission: he "founds towers and makes houses new,"⁶ but wears the while a cloak of Tyrian purple, the work of Dido's hands.

¹ *Nescius*, vs. 72.

³ Vss. 170 ff.

⁵ Vs. 221.

² Vs. 55.

⁴ Vs. 194.

⁶ Vss. 260 ff.

When the stern message comes from Jove, "Aeneas at the sight was dumb, his senses gone. . . . He longed to flee away and leave that lovely land, overwhelmed at such a warning, such mandate from the gods." His first thought was, how he should now approach the queen, what plea would win forgiveness and approval.¹ He orders his men to make ready in secret for sailing at a moment's notice.

He, meanwhile, since his good Dido knew it not, nor dreamed such love would be dissevered, would ponder the best chance of approach, what the time for gentle speaking, what mode of action most auspicious.

Two possible inferences may be drawn from this passage.² Perhaps this is a callous hero, or else a lay figure, a mere emblem of Roman destiny. But perhaps we may read in these lines what we have learned before of Aeneas. He is a man of deepest feeling, his passion has been intense, but in the face of such a revelation he masters himself in an instant. He sees his infidelity and in an instant resolves. Best to have done once for all with what was sin for them both. It cannot be a separation like that of Antony from Cleopatra, which

So abides and flies,
That thou, residing here, go'st yet with me,
And I, hence fleeting, here remain with thee.

Nor can Dido stand, as Lorenzo thought of her,

With a willow in her hand
Upon the wild sea banks, and waft her love
To come again to Carthage.

The parting must be brief and forever.

Certain recent critics have claimed that we have no right to find pathos in the story of Dido: this, it is said, is an intrusion of modern romanticism which ancient feeling would not have tolerated.

Nor, . . . though Virgil in his powerful picture of Dido's grief and despair arouses our sympathy for the forsaken heroine, need we suppose that such was his intention or such the effect upon Roman readers. For them and him Dido symbolized Carthage, as Aeneas symbolized Rome: and her fate, to Roman eyes, was only right, an echo of the old cry *delenda est Carthago*.³

¹ This is the meaning of *ambire*, vs. 283. The word is used of the politician, who 'solicits;' it is also used, as here, of the worshiper who implores. Some editors turn Virgil's tragedy into farce by translating literally, "get around."

² Vss. 279-95.

³ Papillon and Haigh, introduction to Book iv.

But ancient readers found pathos enough in similar narratives of Catullus and Ovid, and when Ovid assures us that the fourth *Aeneid* was the most popular part of the poem, we are clear that, whatever the truth of this statement, the readers whom he has in mind did not go to the story of Dido for political allegory. Nor did the youthful Augustine shed tears for finding such, nor is this why Macrobius includes a lengthy treatment of this book under the rubric of *pathos*. If the speech of Dido¹ in which *omnia tuta timens* she reproaches Aeneas for his intended cruelty, is not pathos, and intended pathos, then we had better look farther for a definition of this term. She begins by reproaching him for his base resolve to steal away from her, heedless of their love, his pledges, and the cruel death in store for her: by this she means that natural death which the slighted lover dies—but the reader knows the terrible meaning of the tragic irony. But if Aeneas must go, why should he brave a wintry sea? Such action she calls cruel—cruel to her and to himself. She implores him by her tears and his pledges, by their “wedlock just begun,” to pity her and save her from the surrounding foes, who will pour in at his departure. For his sake she had consented to shame. “To whom dost thou leave me to die, my guest? Since this name alone is all that is left from that of husband.” With a supreme appeal to the most sacred of human feelings, she laments that there will be no child to console her, no little Aeneas to bear his features and his name. “Then should I not seem utterly captive and forlorn.” The Dido of Ovid’s seventh *Heroid* invokes a curse on her betrayer, in that he may have left her with child, doubling his legacy of cruelty and shame. This bit of Ovid’s subtle characterization presents a prouder Dido, a scornful heroine: Virgil portrays for the moment the weak and loving woman.² “Thus she spoke. He, at Jove’s behest, bent firm his glance and struggling crushed the anguish in his heart.”³

Obnixus curam sub corde premebat:

These words show that we have inferred aright the meaning of

¹ Vss. 305 ff.

² This interpretation is the reverse of that given by Zielinski *Philologus* LXIV (1905) 17.

³ Vss. 331 f.

Aeneas' resolve when the warning came. The very phrasing recalls those words in which his character was first presented—*premit altum corde dolorem*:¹ we see again the man who deeply feels but is strong to control. Conington renders *curam* by "great love," but Virgil has not yet spoken so plainly; with supreme skill he heightens his final impression by gradual explicitness and growing intensity.

Aeneas replies, as he says, briefly. Conington well observes that his speech is actually longer than that of Dido: "but the words come slowly and with effort, and bear no comparison to what the lover would have said had he given away to his emotions." He begins by acknowledging the justice of her appeal to his protection:

I never will deny, O queen, that thou hast deserved of me a thousand-fold more than thy words can ever utter, nor shall I be loth to bethink me of Elissa, so long as my memory lasts and breath inspires this frame.

Surely these are heartless words, if they express all that Aeneas feels—an almost condescending esteem instead of the passion on which the two had fed—but they are tragic words for him as well as for her, if they crush deep anguish of spirit. He answers in a word her charge of base desertion; he had not meant to steal away, but, as the reader has seen, prepared for instant departure after his last words with her. "Nor did I hold the bridegroom's torch before me, or enter into such a covenant." These are the most cruel words of all, because the plain truth. But cruelty is the only kindness if the separation must be at once and irrevocable—and it is demanded by the fates. Aeneas has obeyed the will of heaven before against his own desire, else he never would have started on his weary quest; he would have built again the walls of his native Troy. But Italy, Italy—the words come ringing in like a *motif* in Wagner—is the predestined goal. "This is my love, and this my native land." And has she not a mission, too, a city to build? They both had been faithless to their ideals; may he not cherish an ideal as well as she? In visions of the night his father Anchises comes to reproach him; the sight of his boy Ascanius, whom he is robbing of his destiny, is a constant reproach. Now appears the messenger of the gods with a final command. So "cease to torture thee and me with thy complaints"—tears and sympathy would be the cruel course now. "To

¹ i, vs. 209.

Italy, not of my will, I follow on." These last words resume in brief compass the elements of the tragedy that confronts Aeneas: *Italiam*, his mission, *non sponte*, his love, *sequor* his resolution.

Those who object to what they deem the impassiveness of Virgil's hero should note that Dido in her retort makes precisely the same charge.¹ Rock-born she calls him, the nursling of tigers.

"Had he a sigh for my weeping? Turned he his eyes to me? Did he yield and shed tears? Did he pity her that loved him?"

Virgil, we see, was not blind to the opportunity. He might have evoked compassion from Aeneas at this moment—if he had chosen. And when Dido, kindling to the sense of her lover's ingratitude, scoffs, with just a touch of blasphemy, at his divine mission, proudly bids him go, and exults at the doom which she, as minister of the furies, will visit on him—when faint from such excess of feeling she is borne off by her attendants, Aeneas in anxiety for her,² can hold back passion no longer.

But loyal Aeneas, though he would fain soften her grief with words of consolation and assuage her cares, deeply grieving, his whole heart upheaved with his great love, fulfils for all that the mandates of the gods and again repairs to his fleet.

Amor—passion: that is the word that Virgil has not spoken till now.

After Dido's final appeal—the messages sent by Anna—Virgil gathers up in one simile the impressions made thus far in an ascending scale. We have learned of the hero's amazement and his fixed resolve at the moment of the revelation—*obmutuit*; we have seen that his outer calmness disguised deep anguish—*curam sub corde premebat*; he has made virtual confession to Dido that love is the fee exacted by obedience—*Italiam non sponte sequor*; finally the anguish that masters him is openly called love—*magnoque animum labefactus amore*. Allusive description and the gradual approach—these are methods characteristic of a peculiarly Virgilian quality, to which Mr. R. S. Conway has done justice in a recent paper,³ reticence and

¹ Vss. 365 ff.

² Vss. 390 f.: *multa metu cunctantem et multa parantem* | *dicere*. Some editors again stage this scene for comedy, seeing in *metu* "the dread of arousing her wrath still further."

³ "An Unnoticed Aspect of Virgil's Personality," *Proceedings of the English Classical Association*, 1907.

artistic reserve. It is perhaps the most fascinating and distinctive trait of Virgil's personality, one which his reader greets on page after page; it reveals in the written word the same impulse that prompted the shy poet to take refuge in the nearest doorway, when passers-by pointed him out in the streets of Rome.

After the last of Dido's messages, we are told—

He, though, is touched by no laments, nor is he pliant to hear her supplication. The fates oppose: God shut the hero's steadfast ears. And even as an oak, mighty with years of strength, now here, now there is tossed by the blasts of Alpine Boreas who struggles to uproot it—loud it creaks, and as its trunk is shaken, deep-piled leaves clutter the earth: the tree clings to the rocks, and as far as it stretches its crown into the higher air, so deep its roots toward Tartarus are stretching—even so the hero on this side and on that, bears the blows of entreaty and knows anguish in his great heart. His will abides unshaken; and tears are showered in vain.

I believe with St. Augustine and Servius against many editors from Heyne down, that these are the tears of Aeneas. They need not be for the point of Virgil's characterization, as this appears in the line preceding—*magno persentit pectore curas*. But these falling tears are to match the falling leaves—outer symbol of the inner stress; the simile is exact in all its parts. A modern commentator queries why tears of Aeneas should be *inanes*; "*iusta causa non apparet*" he remarks.¹ Incomprehensible certainly, granted a hero who has no cause for regret. But there is a battle on between Aeneas' emotions and his will.

One more passage in Book iv gives indications of the hero's feelings—a passage susceptible of gross misinterpretation. After those liquid lines on the calm of night,² brought in painful contrast with the anguish of the queen, it is said of Aeneas³ that "he, in his high ship, determined, now, on going, was plucking the flower of sleep, all being now in readiness." *Carpebat somnum*—enjoying sleep to the full. Is this a sign of heartlessness? Rather, after the anguish of his own struggle and the pain of his sympathy with Dido's grief, he gains that peace which succeeds a bitter fight, and

¹ Forbiger on vs. 449.

² Vss. 522 f.

³ Vss. 554 f.

yields to his exhaustion when all has been done that he can do—*iam certus eundi, rebus iam rite paratis*.¹

It would be easy to cite throughout the narrative of the fourth book, and especially toward the end, the various bits of incident or description by which Virgil suggests that the external setting, the scenic adornment of the story is that of the tragic stage.² These details would mean little, however, if the inner plot were not of the essence of tragedy, as it is. It brings us face to face with the ancient motive of the Greek drama, the conflict between human will and an overruling fate; tragedy lies in the bitter conclusion that the actors, though pursuing right paths, or at least natural paths, run into disaster despite themselves. They cannot be villains, else tragedy would not purge the emotions with the thrill of pity and fear, but merely awaken indignation and suggest an obvious remedy—the flaying of the villain. Not that the actors need be spotless. We demand not a triumphant, logical insight into every move in the ethics of the narrative, but pity and fear at the calamities of creatures like ourselves, involved in the play of forces passing their control. Both Aeneas and Dido are faithless to an absolute moral standard and their own ideals, but their infidelity is so natural, almost irresistible, that we are ready to condone.

Si fuit errandum, causas habet error. Thus Dido pleads for herself in Ovid's *Heroid*, and Virgil, too, acquits her in his closing words

*nec fato merita nec morte peribat,
sed misera ante diem subitoque accensa furore.*

Dante acquits her by placing her at the entrance of the Inferno, not in the seventh circle of the lower hell. Aeneas' yielding to so reasonable a temptation at the moment of utter dejection is pardonable too; many a reader will allow that, who cannot pardon his return to duty, who does not see that his struggle with his heart-

¹ Lucan has a similar situation at the beginning of his third book. Pompey, sailing away from his foes at Brundisium, "*Solus ab Hesperia non flexit lumina terra* until the last speck of land has passed from view—*dum dubios cernit vanescere montes*. Not till then *soporifero cesserunt languida somno | membra ducis*. So too the sleep of Ariadne and of Andromeda as described by Propertius 1. 3. 1 ff. In fact we are dealing here with a traditional motive in both literature and art.

² A point well illustrated by N. W. DeWitt in *Classical Journal*, II, 283 ff.

shaking emotions and his mastery of them are as tragic for him as for Dido. His passion and hers, natural and condoned, clash with the purpose of a righteous and irresistible fate. This makes the tragedy. No other ending could be conceived save that which Virgil gives; Aeneas must sail away. George Meredith, with a strikingly similar plot in his *Lord Ormont*, ends in revolt and—a curious consequence—banality: his Aeneas stays in Carthage and “throws his sceptre at the injurious gods.” But Virgil is writing tragedy.

[*To be continued*]

Reports from the Classical Field

Edited by J. J. SCHLICHER

It is the purpose of this department to keep the readers of the *Journal* informed of events and undertakings in the classical field, and to make them familiar with the varying conditions under which classical work is being done, and with the aims and experiences of those who are in one way or another endeavoring to increase its effectiveness. The success of the department will naturally depend to a great extent on the co-operation of the individual readers themselves. Everyone interested in the *Journal* and in what it is trying to do is therefore cordially invited to report anything of interest that may come to his notice. Inquiries and suggestions will also be useful in directing the attention of the editors to things which may otherwise escape their notice. Communications should be addressed to J. J. Schlicher, 1811 N. Eighth Street, Terre Haute, Ind., or (for New England) to Clarence W. Gleason, Volkmann School, 415 W. Newbury St., Boston, Mass.

SOME AVAILABLE GREEK AND ROMAN MUSIC

So many secondary teachers are at present interested in giving entertainments of various sorts to vivify and enliven the work in the classics, that I have thought it might be helpful to suggest a list of songs which I have myself used in the Classical Club performances at Lewis Institute, Chicago.

The fragments of Greek music which have come down to us from different sources are really the best thing to be found. Even where the pupils have to be taught the Greek words phonetically, the significance and charm of the music never fail to make their appeal. Accompanied by flute and harp or by piano they are very effective. Among the accessible editions which include all the fragments are: *The Music of the Ancient Greeks* (Novello, Ewer & Co., New York) and *Die Reste der altgriechischen Tonkunst*, Bearbeitet von Oscar Fleischer (Breitkopf & Härtel, Leipzig, New York). The harmonization in this latter is particularly beautiful. It can be obtained for a dollar and a half through any reliable music dealer.

The "Hymn to Apollo," also published separately by Breitkopf and Härtel, the work of A. Thierfelden, has a somewhat elaborate orchestration for flute, oboe, clarinet, and harp. There is also an English translation of this hymn, made by C. F. Abdy Williams, published by Novello, Ewer & Co., New York, to be had for twenty-five cents. I must admit that though I have heard this hymn given beautifully on several occasions, notably by the native Greeks several years ago in their dramatization of the story of Odysseus at Hull House, I have always felt it to be somewhat too difficult for high-school boys and girls.

Among the other remains there are, however, several that are quite simple, tuneful, and usable. The "First Pythian Ode of Pindar," two readings of which appear in Oscar Fleischer's work, has attached to it a beautiful melody coming

to us through Athanasius Kircher (1650), following a manuscript from the cloister of San Salvador at Messina, and having, therefore, a traditional claim of great antiquity. The "Ode to Calliope" by Dionysius, who lived between the second and fourth centuries A. D., first published in 1581 by Vincenzo Galilei, is really the most modern in tone of any of the selections and is therefore the simplest for use with secondary pupils. The "Anacreontic Dirge," discovered in 1882 on a tomb near Tralles in Asia Minor, is exceedingly odd but strangely fascinating and not at all difficult. For the best effect it should be sung in unison and accompanied by the flute only. The "Hymn to Nemesis" by Mesomedes, second century A. D., is bright and attractive and quite usable.

A book which seems to be very little known but which contains some interesting music is the following: Jules Combarieu, *Etude de philologie musicale: Fragments de l'Eneide en musique d'après un manuscrit inédit*. Facsimiles photographiques précédés d'une introduction. In this M. Combarieu has conjectured an interpretation of the neumatic notes appearing above five passages from the *Aeneid* in a tenth-century manuscript of St. Gall. The first passage is Laocoön's speech, Book ii. 42-49; the second and third are from Aeneas' dream, Book ii. 273-86; the fourth from Dido's speech to Anna, Book iv. 424-30; the fifth, her speech upon the pyre, beginning, "Dulces exuviae." While they have the rather unmelodic character of mediaeval plain song, they have an appealing pathos about them and two or three of them are well adapted for use with pupils reading Virgil.

Aside from the fragments of ancient music, there are innumerable imitations. The incidental music written for Miller and Nelson's *Dido* may interest in some ways. This book has been out of print now for two or three years, but a new and enlarged edition has just been issued by The University of Chicago Press. Information regarding the latter may be obtained from Professor F. J. Miller, The University of Chicago. Professor A. A. Stanley and Professor Francis W. Kelsey of the University of Michigan have written some remarkable settings for several of Horace's odes, and while they have, so far as I know, never been published, it is to be hoped that these gentlemen may be induced to bring them out in the near future.

I ought to admit in closing that at the more social and convivial meetings of our Classical Club at Lewis Institute, we have indulged not infrequently in a hearty "Gaudeamus igitur" and "Lauriger Horatius," and so far there has been observed no ill effect upon either the morals or the Latinity of our young people.—J. RALEIGH NELSON.

THE CLASSICAL STUDENT AT OXFORD

The course at Oxford consists of two parts, each leading to an examination. The first of these, the Moderations, or "Mods.," is taken at the end of the fifth term, about a year and a half after entering, and the second, the Finals, or "Greats," at the end of the fourth year. The examiners are entirely distinct

from the instructors, and have nothing to do with the instruction, an arrangement which puts the instructor and the student on a very different footing from that in America. Strictly speaking, there is no teaching at Oxford, in our sense of the term. "Directing" and "educating" come nearer describing the efforts of the instructors.

As soon as a student comes into residence he begins to prepare for "Mods." He is immediately placed under the direction of a tutor, who in the great majority of cases is very kind and patient. This tutor outlines the student's work, advises him what books to read and what lectures to attend, and arranges to meet him privately once or twice a week to talk over the work. These conferences are not quizzes; they are more like friendly talks, during the course of which the tutor offers suggestions and advice on various questions and problems that confront the student from time to time, both in his work and outside of it. In a majority of cases there is a genuine bond of friendship between tutor and pupils. Their interests are the same; they are both working for the same end—to defeat the examiners. They are, in fact, a partnership or league. One can readily realize that a tutor is in a position to exercise a great and wholesome influence over his pupils—in a much better position in this respect than is the American instructor.

Meanwhile the student attends "lectures," which are given in three periods, from ten to one, six days in the week. Perhaps one is on Virgil, another on Cicero, another on Demosthenes. At these lectures the student is rarely called upon to recite. The Don often talks from notes which are nothing more than a commentary on the text. Sometimes he may call upon some student for the interpretation of a rather difficult passage. A complete translation in class is thought to be unnecessary and would be practically impossible; unnecessary because the student is supposed to have been drilled in translating before coming to the university and is recommended to make use of standard English translations, and impossible because the student has not the time for translating to an instructor all the texts required for this examination, if he hopes to prepare the other work required. For, in addition to the translation of these texts he must master their subject-matter, and the textual criticism of a number of passages. He must spend considerable time on logic and must prepare from two to four exercises in Greek and Latin prose per week. These exercises receive careful attention from the instructors and all mistakes are carefully explained. In this department there is teaching, as we understand it.

After having passed "Moderations," the student begins preparation for his final examinations. These examinations, or rather, this "school" is officially styled *Litterae Humaniores*; commonly, it is known as "Lit. Hum.," or "Greats," an abbreviation of "Great Examinations," a proud title indicative of the position which this "school" has held and still holds at Oxford. The main distinction between "Moderations" and "Greats" is that in the former school the student is learning only, whereas in "Greats" he must learn and *think*. He now enters upon a course of history and philosophy derived mainly from Greek and Latin

texts; he improves his knowledge of the details of these languages by practicing more difficult prose and, sometimes, verse compositions. In addition, he must begin to take a serious interest in the current affairs of England and the world in general, for one of the papers of these examinations deals with such subjects entirely.

The translation of the texts is one of his least, their subject-matter one of his most troublesome tasks. He attends lectures with more interest than formerly, because these lectures are better and more interesting. The history and philosophy lectures of this school are the beginnings of many of the works on these subjects which reach us in book form. In the list of lecturers the student at present finds the names of Warde Fowler, Strachan-Davidson, F. Haverfield, Percy Gardner, Ernest Gardner, and several other scholars of more than national prominence.

When he begins work for these final examinations the student is usually passed into the hands of a new tutor or new tutors, who assign him subjects for essays which he presents at fixed intervals. From two to four essays per week, of from two to three thousand words each are required from each student. These papers deal with historical and philosophical questions. The student reads them to his tutor, after which they are discussed. The tutor offers corrections, throws out suggestions, and ends the conference by assigning the subject with attendant readings for the next essay.

Great stress is laid upon the form as well as the subject-matter of these papers, for the first aim of this "school" is to develop an ability to write good English. The student is coached against paying too much attention to detail in his study; he has not time for all the minutiae of his subjects, but he must grasp the broad outlines and meaning of the history and philosophy which he studies, and must know and understand the thoughts and ideas of the authors whom he reads. To accomplish this successfully he must be "directed" rather than "taught."

If a student is not willing to work, not necessarily hard, but conscientiously and in a thinking way, he had better quit the university at once. I recently heard a student praising an instructor because, he said, "One has only to attend his lectures in order to pass his course." Such an instructor could find a place, many places, perhaps, for his work in Oxford, but there is no place for such a student unless he has made up his mind to join the great number of those who have *not* tried—and failed.

Those who wish to investigate more fully the classical school of Oxford can find the best material in the *Students' Handbook* of Oxford (Oxford University Press, 91-95 Fifth Ave., New York). Copies of "Moderations" and "Greats" examination papers can also be obtained at the same address. The best book on Oxford and its ways for Americans is *Oxford and the Rhodes Scholarships*, by Scholz and Hornbeck (Oxford University Press). An *Alumni Magazine* published by the Alumni Association of Rhodes Scholars was also started a year ago.—E. W. MURRAY.

Recent Meetings.—Below are given the programmes of three classical meetings held in the spring and summer.

Classical Association of the Middle States and Maryland, April 24 and 25, at Washington. All these papers will be printed in full in the *Classical Weekly*, the official organ of this association.

"Principles of Teaching Latin" (Miss Johnson, Washington).

"Greek Inventions" (Professor Humphreys, University of Virginia).

"Slang, Ancient and Modern" (Professor Baker, Haverford College).

"The Story of Hylas as a Literary Theme"—President's address (Professor Smith, Johns Hopkins University).

"How Far Does the Word Order in Latin Prose Indicate the Proper Emphasis?" (Professor Greene, Colgate University).

"The New Classical Philology" (Professor Carroll, George Washington University).

"On the Rule of Three Actors in the Greek Dramas" (Professor Rees, Adelphi College).

"The Teaching of Virgil" (Mr. Hench, Pittsburg).

"A Broader Approach to Greek" (Professor MacRae, Princeton University).

"Aids in Teaching Caesar" (Miss Harwood, Baltimore).

"Aspects of the Speech in Virgil and the Later Roman Epic" (Dr. Lipscomb, Baltimore).

"Recent Archaeological Progress in Rome" (Professor Wilson, Johns Hopkins University).

"The Excavations in Crete" (Dr. Shear, Barnard College).

H. F. Dakin, Haverford School, was elected president and Chas. Knapp, Barnard College, secretary-treasurer.

Classical Association of Mississippi, July 10 and 11, at the University of Mississippi. This was the first meeting of the association.

"The Distribution of Emphasis in the Teaching of Caesar" (Miss Warren, Mississippi Synodical College).

"Some Experiences in Teaching High-School Latin" (Mr. Hurst, University Training School).

"A Day in Pompeii"—illustrated (Professor Bondurant, University of Mississippi).

"Quintilian's Views of an Orator" (Miss Neill, Oxford).

"The Classical Association of the Middle West and South" (Professor Bondurant).

"The Four-Year Latin Course in the High School" (Mrs. Boggan, Biloxi).

"The Equipment of the High-School Teacher in Latin" (Miss Plant, Oxford).

"Reasons for the Study of Greek" (Professor Deupree, University of Mississippi).

"Latin as an Aid to the Study of the Romance Languages" (Professor Ferrell, University of Mississippi).

"How to Teach Syntax and the Sequence of Tenses" (Professor Aven, Mississippi College).

"After the Beginner's Book, What?" (general discussion).

Classical Conference of Southern California, April 25, at the Los Angeles High School.

"Ausonius, the Poet of the Transition" (Dr. Edwards, Los Angeles).

"Phonograph Records of Latin Versification."

"Translation of Selections from Pliny's Letters" (Professor Coleard, Pomona College).

"The Teaching of Latin Composition" (discussion, led by Professor Schulz, University of Southern California).

"A Greek Cruise" (Miss Williams, Oxnard).

"The American School of Classical Studies at Rome" (Miss Walker, Los Angeles).

Performances of Classical Plays.

The "Eunuchus" at Westminster School.

The Latin play presented this year by the boys of Westminster School, London, was the *Famulus (Eunuchus)* of Terence. There were three performances, as usual, just before the Christmas vacation, with the customary Epilogue, in which the actors appear as modern characters and have their sport in Latin with the prominent people and events of the day. Much of this, naturally, is interesting only to Englishmen. Still, while the Limerick may not rank as a subject of first importance in our eyes, we can understand why Laches, "a humorist on a tramp abroad," should pull out his watch and start off the Epilogue with

Nonne recordandumst me pervenisse diebus

Quattuor, horis sex, trans mare ab America?

Mauretania me vexit: Germania tandem,

Ut decuit, laurum cessit Atlantiacam.

"Miss" Thais, an *Americana, nata in Tennessee*, appears on the scene with tennis rackets, etc., and tries to show Chaerea how to play diabolus. This turns out to be such hard work that she finds it necessary to encourage him,

At ne spem perdit; victor enim

Certavit nostro cum Praeside Episcopus iste.

Later when Gnatho, "a titled newspaper proprietor," draws nigh to make her acquaintance, he gets the reception from her which he, no doubt, deserves,

Pol vero hic paenest limitis ipse modus.

The play was opened with a graceful prologue by the head-master, Professor Gow.

The "Rudens" by Eighth-Grade Pupils at San José, California. This performance, at the Normal School in San José, was the outcome of a year's work by Miss Ethel D. Whitmire with eighth-grade pupils, whom she started in Latin as far as possible by the colloquial method. The play itself was abbreviated and simplified for the performance, and the boys and girls took intense interest

in its production. Appropriate costumes were made in the homes of the children, simple scenery was used, and the performance was successfully given before a large audience, April 29. As a result of it the children are reported to be eager, in an unusual degree, for the Latin they are to have in their high-school course.

The *Journal* hopes soon to print parts at least of the simplified version of the *Rudens* as it was used at San José.

The "Agamemnon" at Emporia, Kansas.—Three performances in Goodwin's translation, with Plumptre's version of the choruses, were given by the Greek department of the College of Emporia. The interest of the general public was evident from the lengthy accounts in the newspapers about the state and the fact that the third performance was given by request before the State Editorial Association. The choruses especially received much favorable comment. In the murder scene, instead of a roller stage as at Harvard, a small platform just inside the doors of the palace was used for displaying the bodies. For music only the flute and piano were used, which harmonized well with the spirit of the piece. Two results of the performance were immediately apparent, the interest and information of the public and the stimulation of interest in Greek among the students.

The "Alcestis" at Beloit College.—At this year's performance, the twenty-first of the kind given at Beloit, the version of the *Alcestis* made by the class of 1900 was used in a form revised by the committee on publication for 1908. The translation is in English verse, like the others presented by the classical students in past years, and gives evidence of a standard of excellence which has become traditional at Beloit. The play is neatly printed in libretto form with the cast of this year and a brief argument.

Miscellaneous News.

The Classical Club of the University of Idaho had the pleasure recently of seeing Horace's encounter with the bore presented in Latin by several of its members. They had togas, but no scenery, and the hilarity was duly tempered by a paper on the *Via Sacra*.

Cato's recipe for *libum* was given a trial at a Latin dinner by the advanced Latin class of the State Normal School at Platteville, Wis. The guests were all dressed to represent mythological characters. Of course, the loaves were shaped like those at Pompeii, and each guest brought his napkin with him to carry off what he could not consume on the spot. The modern things had to be eaten first, and the *libum* and *mulsum* came properly at the very end of the programme. In addition to the bulging napkins there were gifts to take away, with an epigram of Martial attached to each.

The Greek students of Simpson College, Indianola, Iowa, not long ago gave a programme dealing with Greek athletics, which included papers on the Olympian games, both ancient and modern, and a debate on the relative merits of Greek and American achievements in athletics. Appropriate songs were sung also, and, better still, the department was able to invite the guests to look at an

extensive collection of photographs which it had just received. A report of the meeting in Greek was sent by one of the classes to appear in the Greek newspaper published at Baker University.

Sibylline Leaves, published by the classical students of the Central High School of Kansas City, is larger than its predecessor, and more ambitious. The number of topics of interest treated in it that grow out of the high-school authors must be rather bewildering to one who has been taught to consider the curriculum too narrow. There are short essays; metrical translations; quotations in Latin, Greek, and English; several letters in Latin, so one by Labienus to his father; extracts from the diary of Considius which show the fellow in deep despair over the indifferent use he made of his good eyesight; several metrical translations into Latin, rather premature; a good half-tone of a Roman school, and a number of interesting and very characteristic pen-drawings by students, illustrating their notions, often in highly original fashion, of the characters they meet in their reading.

The Syntax of High-School Latin.—Following soon after Professor Lodge's *Vocabulary of High-School Latin* we are to have a similar work upon the syntax of those parts of Caesar, Cicero, and Virgil that form the basis of secondary work in Latin. Statistics will show, for example, the relative frequency with which the various constructions occur in each of the authors, and this will make it possible to teach that part of the syntax at each point in the course, which will be most immediately useful. The work was planned by Mr. Lee Byrne, of the Central High School of St. Louis, and is being carried on by him with the aid of a number of collaborators in various parts of the country.

Franz Buecheler, 1837-1908.—On the fifth of May at Kessenich, a suburb of Bonn-on-the-Rhine, amid a great throng of university professors, students, and townfolk was laid to rest Franz Buecheler, long professor in the Friedrich-Wilhelm University in Bonn. Latin scholars do not need to be reminded of his large contributions to classical philology. In due time there will doubtless appear in *Bursian's Jahresbericht* and in the *Rheinisches Museum*, on which his name as editor has been printed for the last time, a tribute to him and his life work. Those of us who were privileged to know him cannot but feel a sense of personal loss in his taking off. Hundreds of men in Europe and America will long remember him as he slipped almost stealthily into his lecture-room at the beginning of the hour, the peculiar tone in which he uttered the customary *Meine Herren!* or will recall the sharp, almost personal, yet well-meant, criticism of his seminar. A great light has suddenly gone out that might have been expected to burn for years to come. A master has fallen and many of us will not look upon his like again.—E. P.

Professor Buecheler entered the University of Bonn as a student at fifteen, took his doctor's degree at eighteen, and after teaching for a short time in the Bonn Gymnasium, held positions until 1870 at the Universities of Freiburg and

Greifswald. In the latter year he was called to Bonn, where with Usener, who died in 1905, he stood at the head of the famous "Bonner Philologische Schule" for over thirty years.

Classical Museums in America.—Along with the general collections of art in our country, the collections of Greek and Roman art and antiquities are gradually growing. The Boston Museum of Fine Arts and the Metropolitan Museum of New York already contain a large number of original objects, and in certain departments furnish an extensive illustration of these remains. At Chicago also, not to mention many smaller cities, especially in the East, the Art Institute and the Field Columbian Museum, while not so well supplied with originals, yet have large and representative collections of facsimiles and casts, which are well worth the attention of classical teachers and students who happen to be at the city for a short time.

Some of the universities also, as, for example, Harvard and Johns Hopkins, are themselves accumulating very useful collections in the different fields of antiquities for purposes of study. Quite a full description of the Johns Hopkins' collection, which received some important additions a year ago, is given by Professor Wilson in the *Classical Weekly* of April 11, 1908. It is a matter deserving the attention of the classical departments in all our large institutions. If the classics are to have an equipment in any way approaching that of most other departments of the university, there should be at least one classical museum, containing casts, facsimiles, and as many original pieces as possible, in every state.

The Wilamowitz Fund.—On December 22 next, Professor Ulrich von Wilamowitz-Moellendorff, of the University of Berlin, will celebrate his sixtieth birthday. It is proposed that his colleagues, pupils, friends, and admirers of all lands shall join in making some fitting tribute to him on that occasion, in recognition of the incomparable services which he has rendered to classical learning. An international committee has accordingly been organized, and has agreed that the proposed memorial could take no form more appropriate than the establishment through a general subscription of a Fund to be presented to Professor Wilamowitz for the prosecution of some philological undertaking as was done in the case of Theodor Mommsen and Hermann Usener. It is fitting that the classical scholars of America, who are second to none in their admiration of the greatest Hellenist of our generation, should seize this opportunity to express their grateful acknowledgment of the inspiration which they have derived from his work and example. A copy of the list of contributors which will be handed to Professor Wilamowitz with a statement of the amount of the Fund presented to him, will be sent to each subscriber. Those who would like to contribute should send their subscriptions at an early date to the American representative of the committee, Professor Edward Capps, Princeton, N. J.

Book Reviews

A Students' History of Greece. By J. B. BURY. Edited and prepared for American High Schools and Academies by EVERETT KIMBALL. New York: Macmillan, 1907. Pp. xviii + 377. \$1.10.

Bury's *History of Greece*, in one volume of 909 pages, was published in 1900; a revised edition with slight additions appeared in two volumes in 1902. Professor Kimball has, with the consent of the author, cut the history down to about one-third of its original bulk. He says in his preface:

In preparing this edition I have confined myself chiefly to excision, although in places a somewhat different arrangement of material has been adopted. No statement of fact has been changed, and as far as possible the author's exact language has been retained. . . . I have ventured to add brief paragraphs dealing with some of the more important Greek authors, and to expand the paragraphs on the adornment of Athens; and have supplied a large number of new maps.

The original Bury was a real addition to our histories of Greece; the author has a full command of the sources and of the work of special students in the field; he grasps the relation of the individual events to the course of the national life, and sets forth with great clearness these larger relations as he passes from one group of events to another. With this power of historical analysis he combines unusual facility in narrative; condensed as his history is, he yet finds place for such vivid description of the greater events that they stand out in their true perspective in the throng of lesser acts that must be mentioned in a comprehensive history.

The editor of the condensed edition has succeeded in preserving the orderly succession of events, the clearness of statement, and the comprehensiveness of the original; but he has attained brevity by cutting out or greatly shortening the enlightening discussions of the meaning of events, that give to the original book its greatest value, and he has so shortened the descriptions of dramatic actions that we have a bare narrative of facts in place of a series of historical pictures; the greater events stand out less clearly above the lesser, and the young reader is in danger of being lost in the multiplicity of facts. The original is far more than a textbook; the abbreviated edition is in danger of being looked on as a taskbook. Something of this was inevitable in any process of condensation, but the question may well be raised whether the shortening should not have been accomplished by the entire omission of many more of the minor facts rather than by weakening the treatment of the great ones.

A book made by this process of condensation could not possibly be made suitable for pupils in the first and second years of the high-school course, where Greek history is placed by most of the public schools; for children of that age a

totally different treatment is demanded, and we have as yet no textbook that is even approximately adapted to their needs. But for pupils in the last years of the college preparatory course who have facilities for such collateral reading as will give life to the narrative, and whose teachers are capable of giving the needed interpretation of the events, this book will prove serviceable; it is comprehensive, orderly, and generally accurate.

The maps are good and abundant; the index is full, but neither text nor index gives the accentuation of proper names; there is no chronological table, and no outline of events under topical heads. The illustrations are generally inferior; they compare poorly with those furnished by the same publishers for Botsford's *History of Greece*.

The treatment of literature and art is altogether inadequate; the editor has cut out here more than he has added; the condensation of statement sometimes gives a false impression from words that are correct in themselves, as in the treatment of Sophocles and Euripides (pp. 189, 239); neither Plato nor Aristotle has even a paragraph; Demosthenes is here, as in the original book, a great orator, but no statesman, and the whole struggle of free Athens against the Macedonian king is a sorry blunder. But for this view of the last period of the history Bury, and not the editor, is responsible; it is better fitted for young Americans of this imperialistic generation than it would have been for those of a generation ago.

CHARLES D. ADAMS

DARTMOUTH COLLEGE

Herodotus, Bücher I-IV: Textausgabe für den Schulgebrauch. Von ADOLF FRITSCH. Leipzig und Berlin: B. G. Teubner 1906. Pp. xlii + 426. M. 2.40.

The essential feature of this edition, of which Books v-ix were published in 1899, is the acceptance of the Ionic inscriptions as the chief authority for the dialect of Herodotus. The most striking results are the entire omission of the rough breathing, and the contraction of many vowel combinations, e. g., *ee* and *ee* to *e* regularly, *en* to *n* generally. Since the inscriptions invariably contract *ee* in forms like *ἐκάλει*, and the meter almost invariably requires the contraction in Ionic poets older than Herodotus, and since even the MSS often have *e*, it is difficult to see why editors have so long persisted in rejecting a spelling so well established. Unfortunately the evidence is not quite so clear on all points, but in such cases Fritsch shows conservatism; for example, he writes *ἐποίησαο*, though the Ionic of the period probably was *ἐποίησω*, and *ποιεῦμενος*, though *ev* for *eo* in inscriptions is rather later than Herodotus. As to the rough breathing, while there is no doubt that Asiatic Ionic had lost it, Fritsch himself was at first somewhat dubious about the practical wisdom of omitting it in a school text. The experiment, however, according to the preface in this later volume, has not interfered with the use of the book. Nevertheless I am not certain whether in elementary books, we should follow his example; not because I fear that it

would often cause mistakes in interpretation, but it is a question whether it is worth while, for the sake of scientific accuracy, to increase the confusion of the beginner in the matter of aspirated and unaspirated words. Apart from the dialect, the text of this edition is based upon Kallenberg's. The volume also contains a brief sketch of the author's life and work, a summary of the dialect peculiarities, an "Inhaltsverzeichnis und Zeittafel," and a "Namen- und Sachverzeichnis."

A. G. LAIRD

First Book in Latin. By ALEXANDER JAMES INGLIS AND VIRGIL PRETTYMAN. New York: Macmillan, 1906. Pp. 301. \$0.90.

This is an excellent example of the "Beginning Book" now prevalent, the ordinary lesson containing some words, some forms, some syntax with explanation, Latin sentences to be translated into English, English to be translated into Latin, and an exercise in conversation. There are seventy-five lessons, designed for completion in twenty weeks, and preparing for the study of Caesar without any further reading or exercises. From the eleventh lesson on, the section of reading consists of two parts: first, disconnected sentences illustrating forms and syntax; second, simplified Caesar text (ii. 1-15 and i. 1-29). There are about 650 words "based on the latest and most systematic analysis of the vocabulary of Caesar." Nearly all occur five times in Caesar. In approaching the subject of inflection the cases of the first declension are all learned and used before being assembled in a paradigm. From beginning to end the forms very properly receive the chief emphasis. The analysis of verb forms does not separate tense signs but speaks of *-bam*, *-bo*, etc., as endings. The reviewer is inclined to prefer conversational exercises originating with the individual teacher, but doubtless many will be found to disagree with him and to welcome the sections here provided. The space given to composition seems rather large but perhaps in such a case it is best to err on the side of abundance of material, with the expectation that the individual teacher can make his own selection from it. There are no illustrations.

The book is a good piece of work, worthy of careful examination by all teachers of beginners.

LEE BYRNE

CENTRAL HIGH SCHOOL,
St. Louis, Mo.

A propos du "Corpus Tibullianum": Un siècle de philologie latine classique. Par A. Cartault. Paris. Felix Alcan, 1906. Pp. viii + 569. Fr. 18.

This well-printed volume is designed primarily not as a bibliography—though practically everything save school editions and translations seems to have received consideration—but as an essay in the history of method during the last century. The *Corpus Tibullianum* is taken as a type of the field of Latin

studies, and its editors and critics as illustrative of the scholarship of the period.

From this point of view the book is both valuable and interesting. By no means content with giving summaries, in chronological order, of the numerous tracts, volumes, and reviews wholly or in part concerned with the criticism of Tibullus, M. Cartault has constantly kept in mind the tendency of each contribution and its relations to earlier and later publications. In a word, the treatment of the subject-matter is synthetic. After a preliminary survey of such earlier work as was most influential in determining the aspect of Tibullan studies at the beginning of the period in question come the four chapters making up the body of the book, in which the subject is brought down to yesterday, and the whole is concluded with a philosophical summing-up of the progress thus far made, and an estimate of the present outlook for these studies.

Granted the limitations which M. Cartault has set himself, his achievement is noteworthy. Beyond question the sifting and comparison of different standards and ideals is enormously facilitated by the selection of a small and definite field. Yet one may not unfairly ask whether the disadvantages involved in the plan do not outweigh its obvious convenience. Tibullus is not an author of first-rate importance. Many of the significant contributions to method in the nineteenth century were *à propos* of other writers. Such epoch-making labors, for example, as those of Ritschl on the text of Plautus may not safely be ignored in any large discussion of the evolution of the critical art. On the other hand, it would probably be no exaggeration to say that more than a half of the volume before us is devoted to the analysis of work which is anything but epoch-making, and is significant to none but special students of Roman elegy.

To these, indeed, M. Cartault's history will be a rich mine of information, and they will find in its learned author a guide to the just appreciation of the literature on Tibullus at once sober, clear, and eminently judicious. To acquire otherwise a command of the subject such as may be obtained from a reading of this one volume would need years of industrious application, and such extensive library facilities as only the most fortunate enjoy.

It is to be regretted that there is neither an index of authors nor one of places, for the "Table méthodique des matières" but imperfectly supplies their place. Useful, too, would have been a brief statement, in connection with the discussion of even the less important pamphlets, of *all* the passages treated, with their writers' emendations or interpretations.

B. O. FOSTER

STANFORD UNIVERSITY

New Literature

BOOKS

LARFELD, WILHELM. *Handbuch der griechischen Epigraphik*. I. Band: Einleitungs- und Hilfs-disziplinen. Die nicht attischen Inschriften mit zwei Tafeln. Leipzig: Reisland, 1907. S. 604. M. 38.

Contains a history of epigraphy, chapters on the discovery, technical treatment, criticism, and interpretation of Greek inscriptions, a complete discussion of the Greek alphabet, a collection of inscriptions, etc. While the results of the latest investigations are at times overlooked, the book contains much valuable material, and illustrates the notable advance in knowledge since the author's briefer treatment of the subject in Müller's *Handbuch*.

MASSON, JOHN. *Lucretius: Epicurean and Poet*. New York: E. P. Dutton & Co. \$3.50 net.

Contains a clear exposition of the atomic theory, a good summary of Epicurus' philosophy and some notable paragraphs on Lucretius' poetry. Setting forth the various interpretations of Jerome's biographical note, the author expresses his belief in the love philter.

MOSSO, ANGELO. *The Palaces of Crete, and Their Builders*. Illustrated. New York: G. P. Putnam's Sons. \$5.25.

The writer, "an amateur archaeologist," gives a well-written, popular presentation of the results of the Cretan excavations. As an anthropologist he devotes some chapters to the discussion of race questions, reaching the conclusion that the Cretans were not Indo-Germanic, but "Mediterranean."

SMITH, MINNIE L., AND LAING, G. J. *First Latin Lessons*. Boston: Allyn and Bacon, 1908. Pp. x+246.

It is the purpose of this book to minimize the difficulties of the first year, to arouse interest by putting the language to practical use, and to give the pupil an adequate equipment for the further study of Latin.

ARTICLES

ALLINSON, FRANCIS G. The Renaissance of Menander. *The Nation* LXXXVI (March 19, 1908), pp. 266-68.

Besides some discussion of the poet and summaries of plots, the article gives a metrical translation of a short passage from the *Samia* (Demea's discovery of his relationship to an adopted baby), and of the trial scene in the *Epitrepontes*.

HAHNE, T. Zür ästhetischen Kritik des Euripideischen Kyklops. *Philologus* LXVI (1907), pp. 36-47.

The author points out the variations from the corresponding narrative in the *Odyssey* and the changes due to the introduction of the Dionysiac element—Silenus and the satyrs—and calls especial attention to Euripides' conception of the character of Polyphemus. The speech of the Cyclops (316-46) is a powerful satire upon the coarse, cynical materialism of the poet's time. A *terminus post quem* for the composition of the play is offered in the following combination. The second version of the *Prometheus* of Aeschylus presupposes the installation of new stage machinery in the theater at Athens. These improvements were made in 427 (Bethe's date). A line of the *Prometheus* (117 W.), which is said to have been inserted in the revision, is parodied in *Cyclops* 218. The *Cyclops* cannot, therefore, be of earlier date than 427.

HENTZE, C. Aktionsart und Zeitstufe der Infinitive in den homerischen Gedichten.

Indogermanische Forschungen XXII (1908), pp. 267-89.

Among the points made may be noted the following. The present infinitive denotes a past action (state), independently of the governing verb, in only 10 cases (*Il.* 3; *Od.* 7), all *εἶναι* except in *θ* 516, *χ* 322. Of perfect infinitives the oldest are *ἑστάναι*, *κείσθαι*, *ἦσθαι* (32 out of 102). Examples are rare in the oldest parts (AAHX). The aorist infinitive occurs 20 times in future sense (not in AAHX). Of 74 examples of the aorist with preterite meaning (*Il.* 32; *Od.* 42) one-third follow a first singular *οἶω*, *φηναι*.

LEO, FRIEDRICH. Der neue Menander. *Hermes* XLIII (1908), pp. 120-67.

Handles with great insight many interesting points in the newly discovered plays, such as the development of the plots, the proper placing of the fragments, etc. "Even if the New Comedy is an adopted child of the Euripidean tragedy, yet its mother was the Old Comedy." The meaning of *χόρου* at the end of acts is made clear by the close of the first act of the *Perikeiromene* (*Samia* 342-47), where there enters a crowd of drunken youths ready to sing and dance.

MACURDY, GRACE HARRIET. The Heraclidae of Euripides. *Classical Quarterly* I (1907), pp. 299-303.

Opposes the view that the play has been mutilated or revised. The main point is that the faulty structure is due to the poet. Macaria is lost sight of and the interest centered upon the strife between Alcmena and Eurystheus because of the connection with the political situation of the day. Two of the three fragments referred to the play but not found in our text are also referred to other plays. The statement in the hypothesis that Macaria was honored after her death may refer to 608 ff. The hypothesis contains other inaccuracies.

MYRES, J. L. A History of the Pelasgian Theory. *Journal of Hellenic Studies* XXVII (1907), pp. 170-225.

An exhaustive study of Greek views of the Pelasgians down to the close of the fourth century B. C. A distinction is to be made between a denotative use of the name for "a real but evanescent tribe, of limited geographical range" (originally the shores of the Upper Aegean) "and of some peculiarities of culture," and a connotative use as early as Homer and common in the sixth and fifth centuries equivalent to pre-Achaean, pre-Hellenic, barbarous. Theorizing about the distribution and movements of the "Pelasgians," beginning in the fifth century, becomes reckless in the fourth (Ephorus and his successors).

TONKS, O. S. An Interpretation of the Harpy Tomb. *American Journal of Archaeology* XI (1908), pp. 321-38.

The seated female figures on the west side are shown to be Demeter and Cora; the cow is a symbol of Demeter; the three standing figures are the three Fates. The lotus and pomegranate are Egyptian; the "Harpies" are connected with the "Babirds;" and, starting with these, the whole frieze is brought into connection with Egyptian art and thought.

WELLS, J. The Persian Friends of Herodotus. *Journal of Hellenic Studies* XXVII (1907), pp. 37-48.

With regard to the rise of the Achaemenid Dynasty, the organization of the Persian Empire in the fifth century, and the inner court circle of Susa Herodotus had detailed information, in the accuracy of which he believed. This must have come from a Persian source, probably the younger Zopyrus, son of Megabyzus, whose desertion to the Athenians is mentioned in *Hdt.* iii. 160; *Ctes. Exc. Pers.* 43. The author defends the accuracy of Herodotus' account of the capture of Babylon at the end of Book iii.